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passion. In sober garb and calm determination, the missionary comes in to hinder wrong and to comfort woe. There are Swedes, educated and graceful, to contrast with the rude and ignorant Lapps; and the lovely Norra, the artless and spiritual child of nature, has her counterpart in the stately Edwina, the betrothed bride of the man whom both of them love. While there is no bad personage in the story for whom our sympathies are excited, there are several who fascinate us by their savage valor and their persistent endurance. M. Énault loves to transfigure the ruder races; and as he has shown the virtue of the wild mountaineers of the Lebanon, he now shows the virtue of the more secluded, yet half Oriental tribe, dwelling where Nature is harshest, and where the night rules the day. We shall expect, in his next attempt, to have a romance of New Zealand, or of some island in the Antarctic.

13. — *L'Homme à l'Oreille Cassée*. Par EDMOND ABOUT. Paris: Hachette. 1862. 12mo. pp. 279.

THE downfall of M. About as a writer of romances has been rapid and signal. His last experiment upon the public taste and patience is wellnigh intolerable. If not as indecent as the stories of Feydeau and Haubert, "The Man with the Broken Ear" is certainly, in its plot, quite as ridiculous and revolting as any recent production of the Parisian press. There are some subjects on which such wit as that of M. About is utterly repulsive. Théophile Gautier could make a romance upon an Egyptian mummy; but M. About has attempted to "improve" upon this idea by making a romance upon a "dried" Frenchman. The scientific fact from which he starts is, that three quarters of the substance of the human body is water. Over this fact he places the ludicrous fiction, which he states as if it were a logical and inevitable conclusion, that, if the water of the system can only be exhausted without destroying any solid part of the body, the residue may be kept in a dried state, in suspended animation, for an indefinite period, and life be restored by restoring the water to the various organs and tissues. This is the idea of the novel; it brings to life, after forty-six years of mummy quiescence, a colonel of Napoleon's Twenty-Third Regiment.

Not only the absurdity of such a plot, but the frequent grossness of the insinuations, condemns this book. There is some satire in it, but it is very weak, and the whole story bears marks of extravagance, carelessness, and a disregard of even literary proprieties. It is distant by a long remove in beauty from "Tolla," and in wit from "Le Roi des Montagnes." And it has the advantage of Dr. Huntington's "Rose-

mary," of which it constantly reminds the reader, only in being shorter. Both these novels tell minutely of bodies restored which had seemed to be dead. We trust that no more experiments in this kind will be tried by story-tellers, whether French or English.

14. — *La Famille de Germandre*. Par GEORGE SAND. Paris: Michel Lévy Frères. 1862. 12mo. pp. 295.

"LA Famille de Germandre" is another of those charming stories which the most eminent of French novelists continues to send forth with such marvellous facility. There is no attempt here at intricacy of plot, at startling exposures, or at any of those extravagances which have become almost essential parts of Parisian romance. The issue of the story can be predicted almost from its beginning. The charm of the volume consists in its exquisite sketches of character. The men and the women have each marked individuality, and stand for themselves, and not as representatives of a class. They are not odd, but they are original, — at once natural and peculiar. Nor is it *costume* that distinguishes them. George Sand goes beneath the apparel and its fashion, and makes us know the souls of those whom she brings forward. The background to these pictures of character is striking landscape, which she sets before us in all its beauty, without any lavish epithets of description. She leaves to the imagination of the reader to clothe the objects of the landscape with the colors which they ought to wear. She tells what they are, and not how they seem. We shall not give any abstract of this story, but only commend it to our readers as one of the purest and pleasantest, if not one of the most powerful, of the author's works.

15. — *The Russians at Home. Unpolitical Sketches, showing what Newspapers they read; what Theatres they frequent; and how they eat, drink, and enjoy themselves; with other Matter relating chiefly to Literature and Music, and to Places of Historical and Religious Interest in and about Moscow; comprising also four Russian Designs (on stone)*. By SUTHERLAND EDWARDS. London: Wm. H. Allen & Co. 1861. 12mo. pp. 432.

THE title-page of Mr. Sutherland Edwards's book gives a very exact description of its contents. The expectation of a light, dashing, and humorous volume, something in the vein of Mr. George Augustus Sala, which this title-page raises, is not quite realized. The volume is rather grave than gay, but is not less valuable for that reason. It is a